RX11/15

DIGITAL RHYTHM PROGRAMMER

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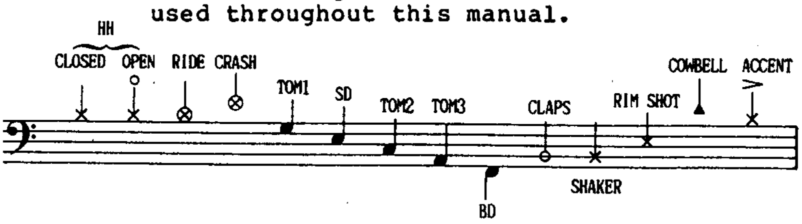
PATTERN BOOK

INTRODUCTION

This manual offers a collection of sample rhythm patterns that can be programmed using the RX11/15 STEP/WRITE function. 55 rhythm patterns are provided. They can be used as is, or used as the basis for creating your own original rhythm Patterns.

■Notation

The following form of notation will be used throughout this manual.



■Diagrams

The following symbols will be used in the rhythm diagrams.

○ ....Note

● ....Accented Note

◇ ....A "blank" step (Push key 1+/YES)

■Preprogrammed Pattern Samples

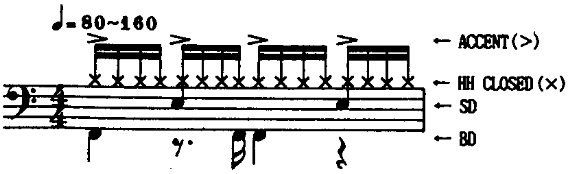
36 popular rhythm Patterns are preprogrammed into the RX11/15 (designated by PATTERN NUMBERS). These Patterns can be easily modified and altered to suit your needs when you create original patterns.

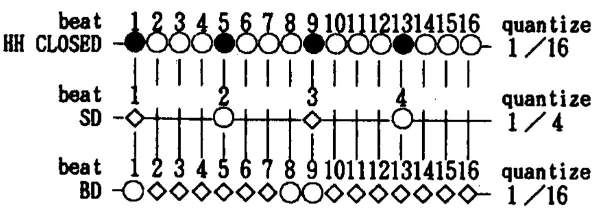
If you wish to save the original patterns, and we suggest you do, use the FUNCTION mode SAVE function as described in the RX11/15 owners' guide.

■Balance Between Instruments

The level balance between instruments must be properly adjusted to achieve a realistic drum sound. In particular, the INST LEVEL of the often-used HH CLOSED voice should be kept at about 50--60% of that of the other drums.

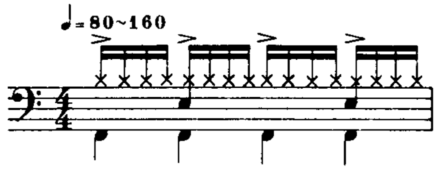
1 16 BEAT: BASIC PATTERN (PATTERN 00)



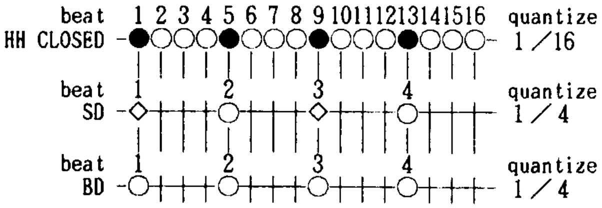


A basic 16 beat pattern for use in fusion jazz, contemporary rock, and hard rock applications. Set SD with 1/4 QUANTIZE. Reset QUANTIZE to 1/16. Enter the HH CLOSED. Use the ACCENT button to designate accented notes. Set the BD with 1/16 QUANTIZE. (NOTE: You need not use the +1/YES key after the last note on beat 9.)

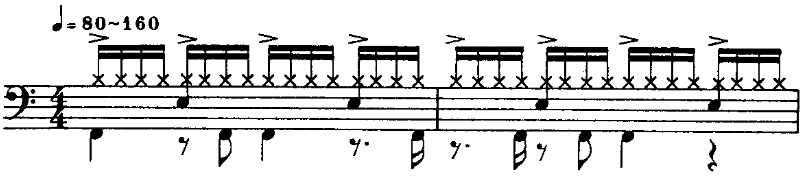
2 16 BEAT: BASIC PATTERN (PATTERN 01)

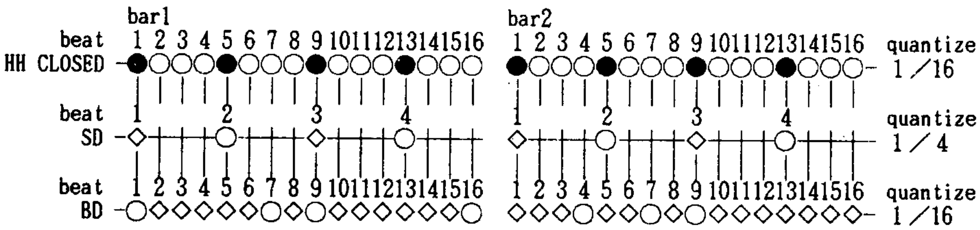


The simplest form of the 16 beat basic pattern. Set the SD, BD and HH CLOSED, in that order. When the Tempo is set at ♩=120 or over, the SD and BD INST LEVEL can be set a little higher than normal to create a vibrant disco beat.



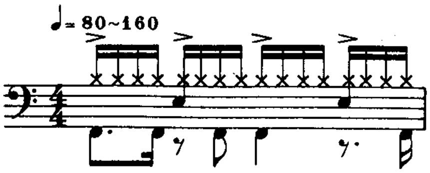
3 16 BEAT: BASIC PATTERN (PATTERN 02)



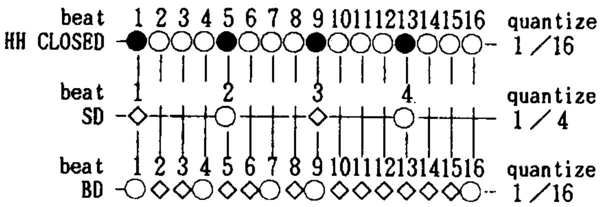


This pattern demonstrates how flexible the 16 beat pattern can be. Here, by varying BD a complex and completely new pattern is created. If the last BD beat of the first measure is synchronized with the bass or rhythm guitar for emphasis, a unique syncopated rhythm results.

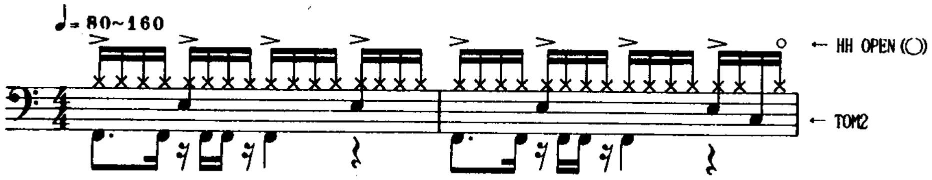
4 16 BEAT: VARIATION

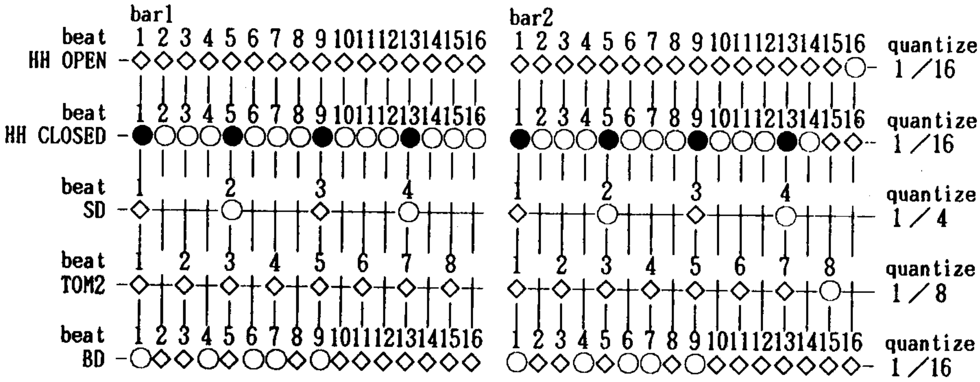


A light 16 beat rhythm pattern. When the Tempo is ♩=80--100, synchronizing BD with the bass guitar or keyboard creates a mellow contemporary rock sound. When the Tempo is ♩=120--160 a driving samba-like rhythm is produced.



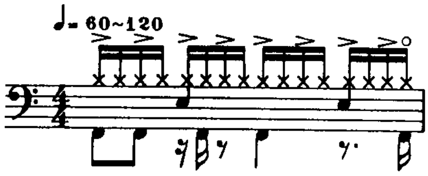
5 16 BEAT: VARIATION (PATTERN 03)





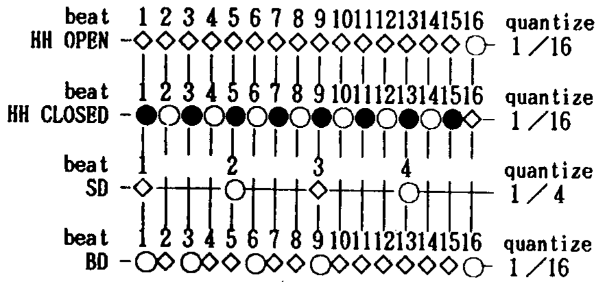
A 16 beat Pattern for heavy songs. Here, a chopper bass line could be supported by the BD. This Pattern is also great for backing an overdrive guitar sound. The TOM 2 and the HH OPEN will thicken the sound. Accenting HH OPEN is also effective.

6 16 BEAT: VARIATION (PATTERN 04)

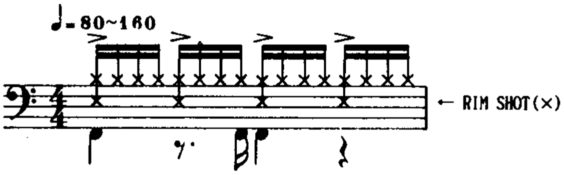


A popular comtemporary rock pattern. The best Tempo is between ♩=80--120. In an ensemble, BD should be synchronized with the bass guitar. A sophisticated sound can be created if the guitar and keyboards are syncopated slightly.

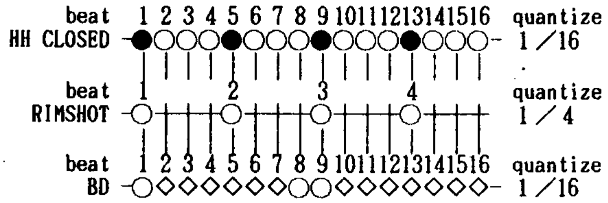
An unaccented HH closed could be added.



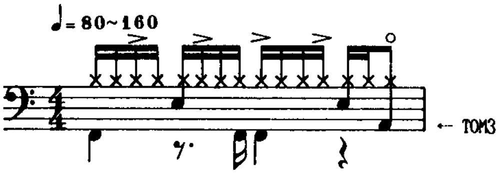
7 16 BEAT: VARIATION



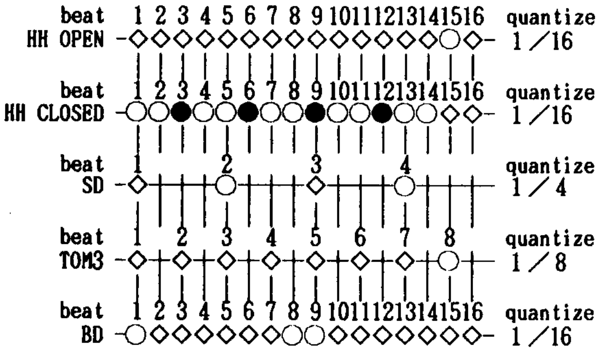
A light 16 beat Pattern. Although BD is not playing a samba type pattern, the accented HH CLOSED and RIMSHOT create a samba feel. Add SHAKER or COWBELL with QUANTIZE set at 1/16, and play back at a tempo of ♩=120--180.



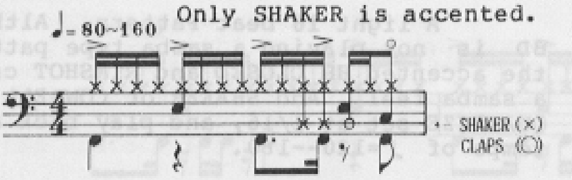
8 16 BEAT: VARIATION (PATTERN 05)



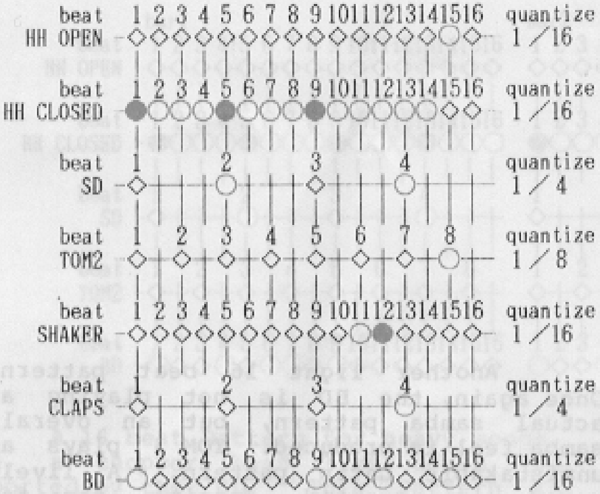
Another light 16 beat pattern. Once again, the BD is not playing an actual samba pattern, but an overall samba feel is produced. TOM 3 plays an unmistakable Latin pattern. A lively sound is created despite the few instruments used, thanks to the accenting of HH CLOSED.



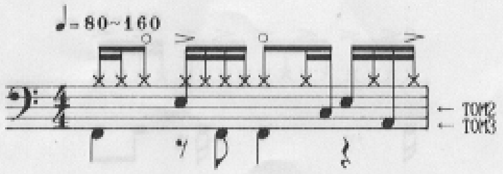
9 16 BEAT: VARIATION (PATTERN 06)



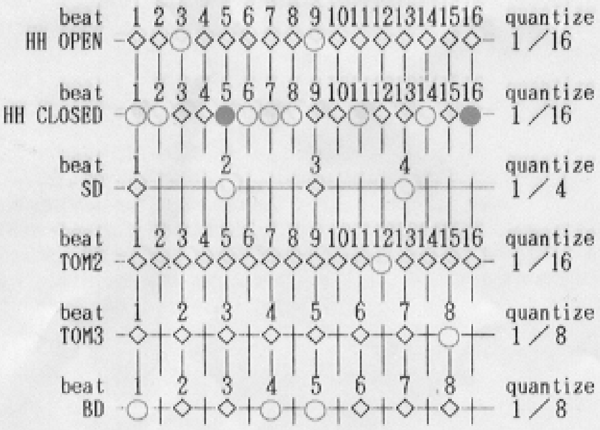
This is basically the same pattern as no.8. The ♪♩ rhythm, which is the basic BD samba pattern, and TOM 2 at the end of the bar give this pattern a distinctively Latin sound. The SHAKER and CLAPS liven up the rhythm. And if you set the SHAKER INST LEVEL lower than the CLAPS, you'll get greater contrast.



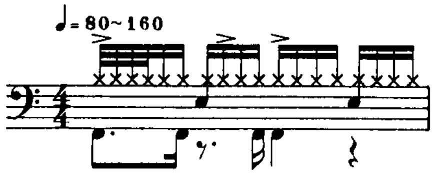
10 16 BEAT: VARIATION (PATTERN 07)



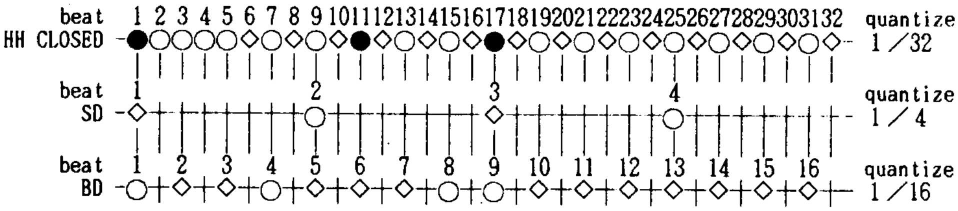
While this Pattern is also a variation of Pattern 8, it has quite a different sound from the samba because the HH OPEN pattern is different and the BD does not play the basic ♪♩ samba pattern. TOM 2 and TOM 3 still maintain the Latin sound. This can be used effectively as a FILL IN pattern when combined with other 16 beat patterns.



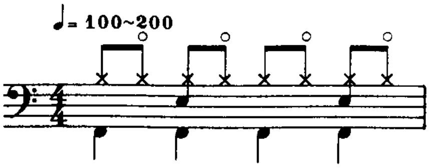
11 16 BEAT: VARIATION (PATTERN 08)



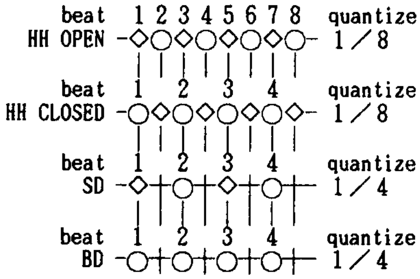
A striking pattern with 32nd note HH CLOSED beats at the beginning of the bar. In spite of the ♫ BD pattern, this pattern hardly resembles a samba at all because of the 32nd notes and accents. While the normal Tempo range is between ♩=100--140, this Pattern produces an interesting, heavy lively sound at ♩=80.



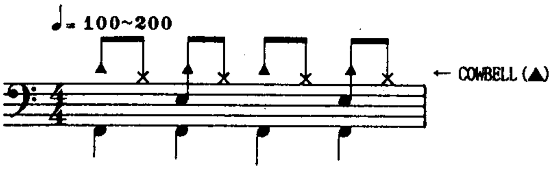
12 16 BEAT: VARIATION



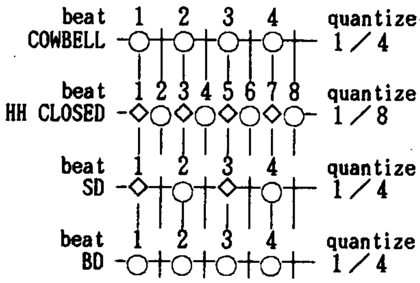
A typical disco rhythm with HH OPEN playing an afterbeat. Turn up the BD and the SD and turn down the HH CLOSED INST LEVEL. Note that although this is a 16-beat pattern, no 16th notes are used. Other instruments added to this rhythm could play a true 16-beat pattern.



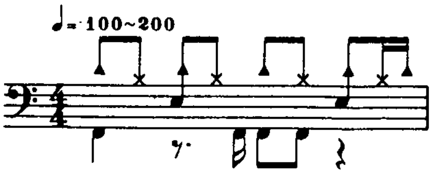
13 16 BEAT: VARIATION



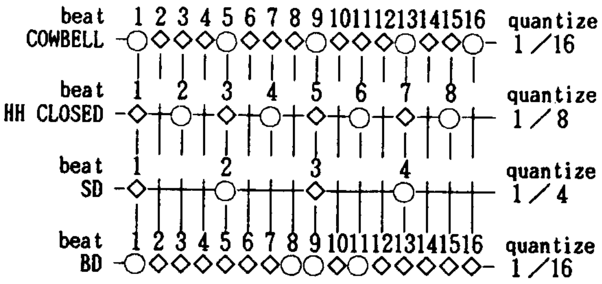
A disco variation. The HH OPEN of Pattern 12 is replaced with HH CLOSED, and COWBELL is added accompanying the BD pattern. The most interesting effect can be achieved by NOT synchronising the bass guitar line with the bass drum.



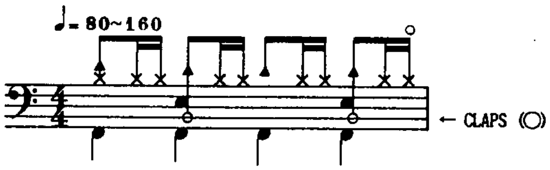
14 16 BEAT: VARIATION (PATTERN 09)



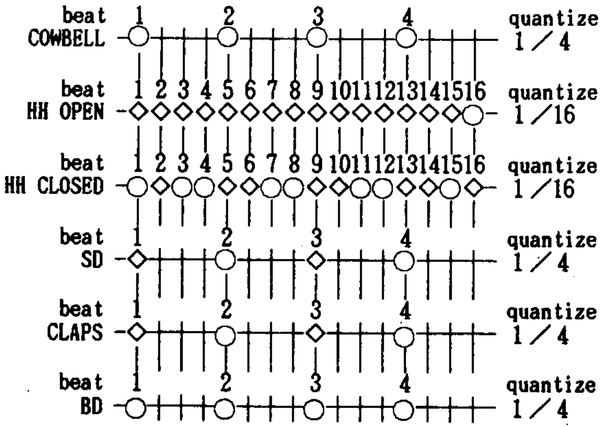
This pattern is based on pattern 13. The complicated BD gives this pattern a straight rock feel. This pattern would nicely support a heavy rock sound with solid bass line and overdrive guitar.



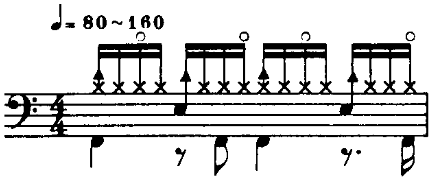
15 16 BEAT: VARIATION (PATTERN 10)



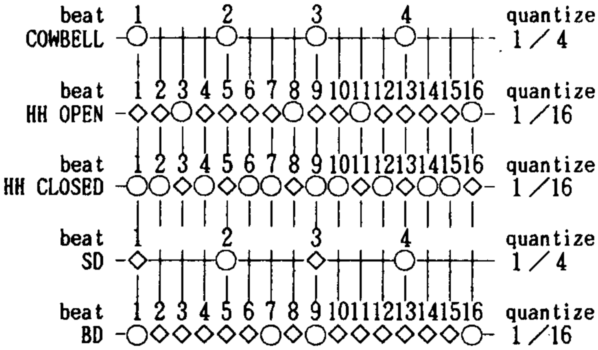
A disco variation. The double 16th note HH CLOSED pattern creates the same effect as the HH OPEN rhythm in pattern 12. Set a higher CLAPS level to make the rhythm easier to feel.



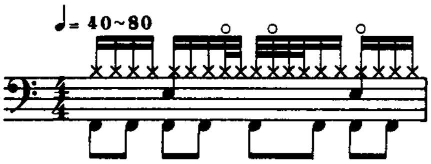
16 16 BEAT: VARIATION (PATTERN 11)



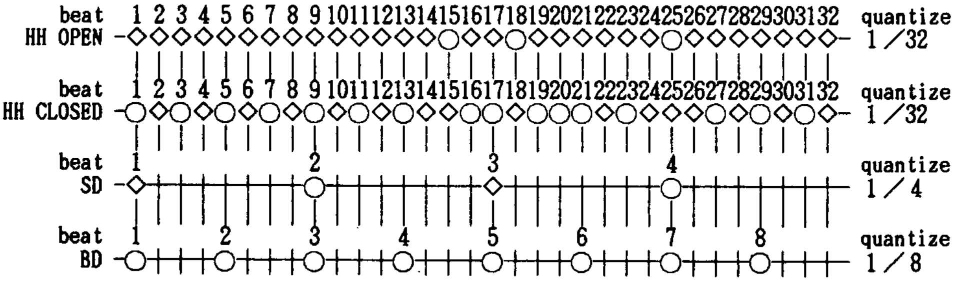
This is a sample of a basic 16 beat Pattern with COWBELL added. The tight sound of HH OPEN contrasts with the relaxed COWBELL effect. The pattern creates a driving feeling that is effective for introductory passages.



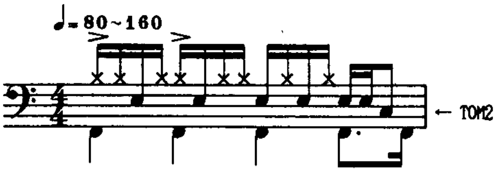
17 16 BEAT: VARIATION



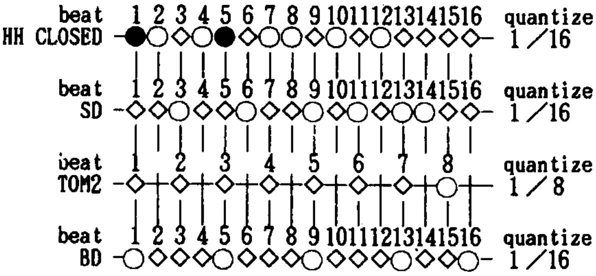
This is another powerful example using 32nd notes. The combination of HH CLOSED and HH OPEN is the key to this sound. This pattern has a rather narrow useful tempo range: below ♩=60 the Pattern moves too slowly and above ♩=80 it's abnormally fast.



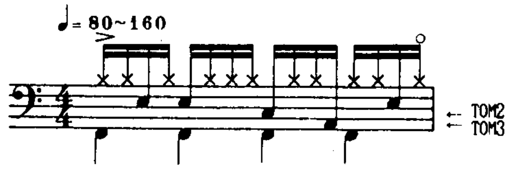
18 16 BEAT: FILL-IN (PATTERN 12)



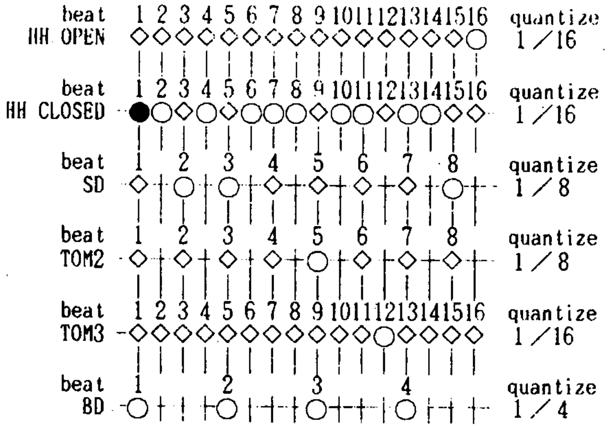
This is a useful fill-in pattern combining cymbals and drums. The SD on beats 3 through 11 lead effectively to the SD beats that follow. All the "spaces" between the SD beats are filled by the HH CLOSED. Also note the BD on beat 16. It looks simple, but this pattern is particularly hard to play on a live drum set.



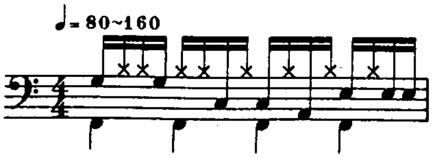
19 16 BEAT: FILL-IN (PATTERN 13)



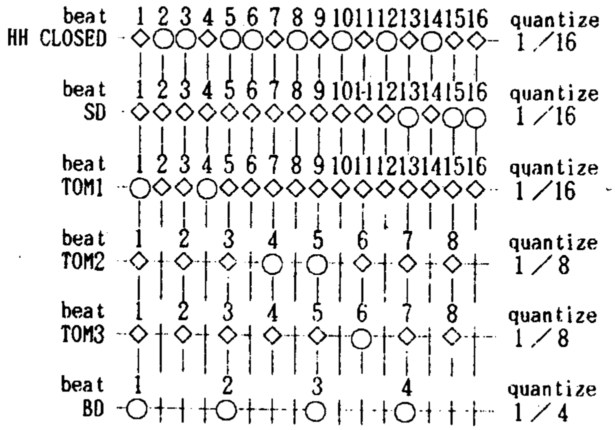
This is another fill-in combination pattern. The whole Pattern is made up of complex combination work moving rapidly from SD, TOM 2, TOM 3, and back to SD. The drummer that can play this one easily is quite a technician.



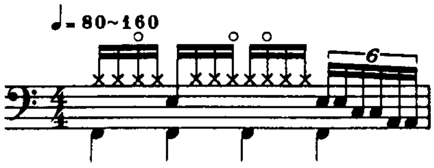
20 16 BEAT: FILL-IN (PATTERN 14)



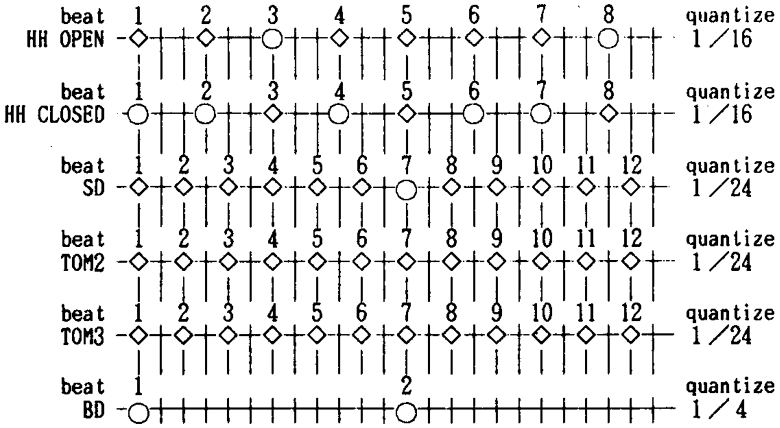
This is another complex fill-in combination pattern. As you can see, the drums shift even more rapidly here. This can also be used as a repeat pattern.

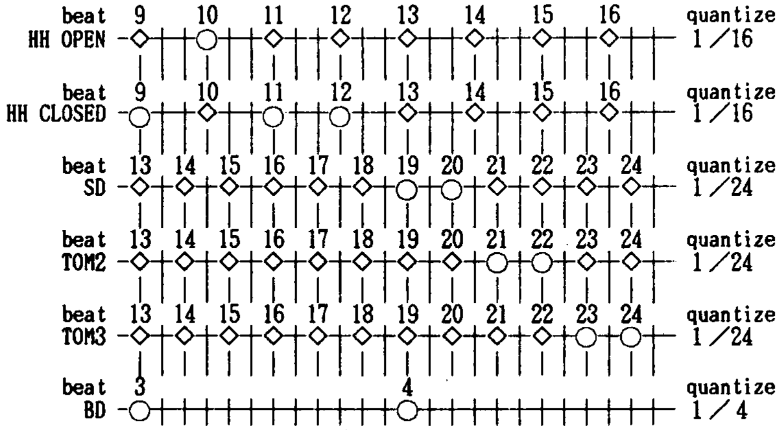


21 16 BEAT: FILL-IN (PATTERN 15)

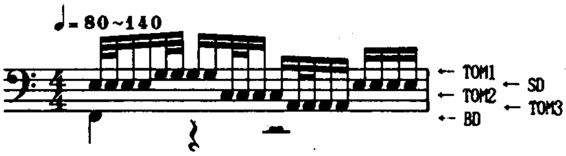


This exciting fill-in features six consecutive 16th notes. Enter HH OPEN and CLOSED with QUANTIZE set at 1/16, Enter SD, TOM 2, and 3, with QUANTIZE set at 1/24. While it doesn't matter which step you enter first, the QUANTIZE at 1/16 and 1/24 beats should be entered carefully while watching the diagram to avoid confusion.

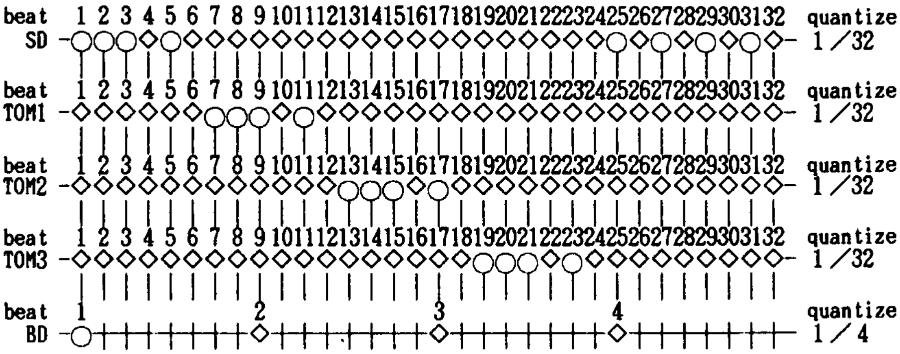




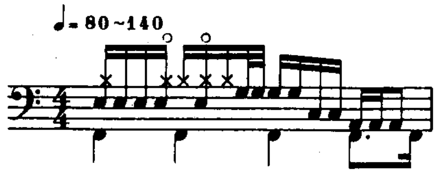
22 16 BEAT: FILL-IN (PATTERN 16)



This quick pattern features a fast TOM roll. Though QUANTIZE is set at 1/32 for the SD, and TOMs 1, 2, and 3, it's much easier to set QUANTIZE at 1/16 first, enter the corresponding notes, reset it to 1/32 and enter the remaining notes.



23 FILL-IN (PATTERN 17)



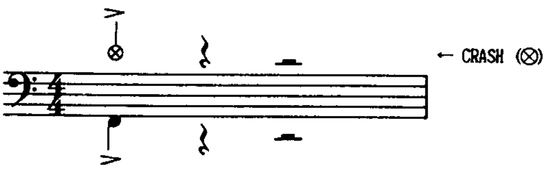
This complicated fill-in would be extremely difficult to play on real instruments. It consists of a SD, HH OPEN and HH CLOSED combination with a TOM roll. Enter all instruments except TOM 1 with QUANTIZE set at 1/16. Then enter TOM 1 at 1/32.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	◇	◇	◇	○	◇	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
HH CLOSED	○	◇	◇	◇	○	◇	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
SD	○	○	○	○	◇	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	quantize
TOM1	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	○	○	◇	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/32

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	○	◇	◇	◇	◇	1/16
TOM3	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	○	○	◇	1/16
BD	○	◇	◇	◇	○	◇	◇	◇	○	◇	◇	◇	○	◇	◇	○	1/16

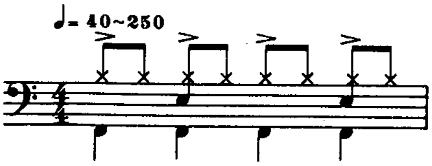
24 BREAK



This is a good Pattern to use at the end of a song, or after fill-ins and repeats. Enter BD and CRASH as accented notes with QUANTIZE set at 1/4.

beat	1	2	3	4	quantize
CRASH	●	◇	◇	◇	1/4
BD	●	◇	◇	◇	1/4

25 8 BEAT: BASIC (PATTERN 18)

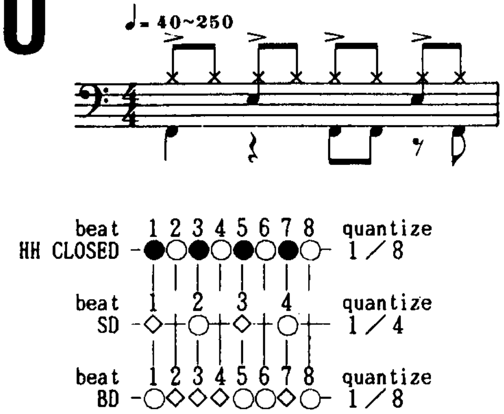


The BD pattern here is often heard in disco music. The 1, 3, 5, and 7 HH CLOSED beats are usually accented. However, for heavy rock applications, you might try leaving them unaccented. HH CLOSED can also be replaced with RIDE.

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	●	○	●	○	●	○	1/8

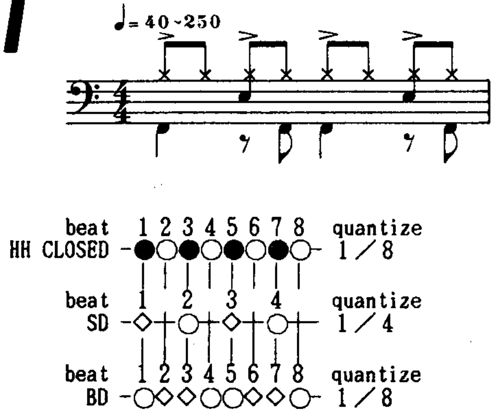
beat	1	2	3	4	quantize
SD	◇	○	◇	○	1/4
BD	○	○	○	○	1/4

26 8 BEAT: BASIC (PATTERN 19)



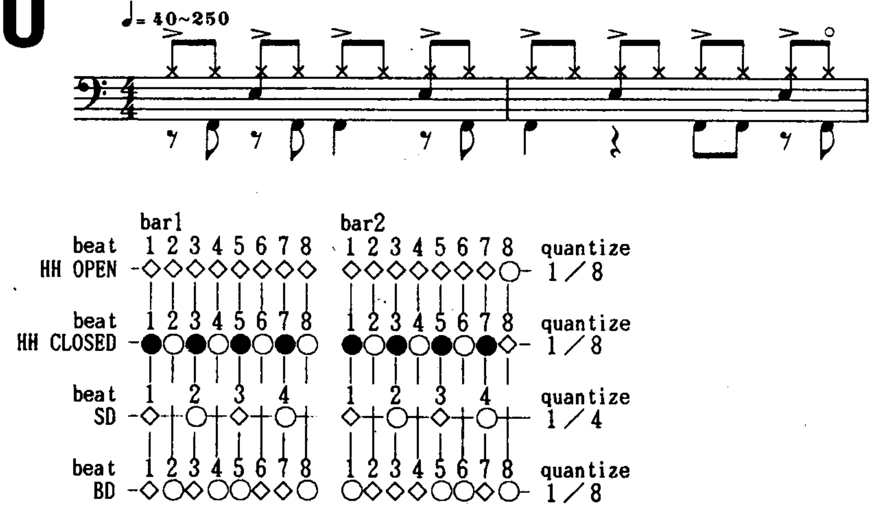
This is an orthodox 8 beat pattern frequently used for rock'n'roll. For heavy rock, leave out the accents. When used for the climax of a song, it's better to replace HH CLOSED with RIDE.

27 8 BEAT: BASIC (PATTERN 20)



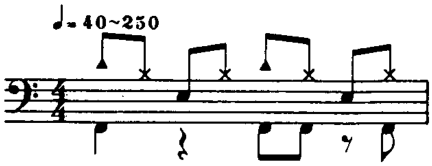
This is another popular 8 beat rock 'n' roll pattern. When Tempo is set at around ♩=40--50, or when used for the climax of a song, HH CLOSED should be replaced with RIDE.

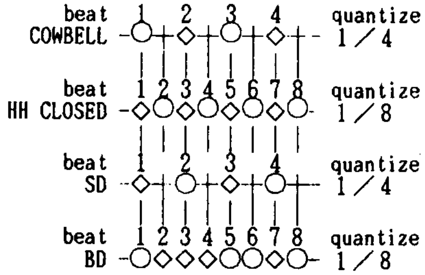
28 8 BEAT: VARIATION (PATTERN 21)



In an 8 beat pattern, BD is not always used to provide accent. The BD rhythm is often varied when for example, the pattern is used as a climax. This pattern can be used effectively with patterns 25--27.

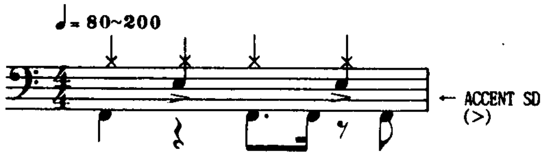
29 8 BEAT: VARIATION

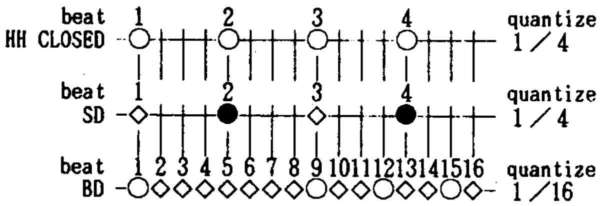




In this example, the COWBELL is used to maintain the 8 beat rhythm. ♩=120 is the "standard" tempo. With a slower tempo this pattern can be used for heavy rock numbers. With the Tempo higher than ♩=120, and the addition of SHAKER or CLAPS, a lively rhythm can be created.

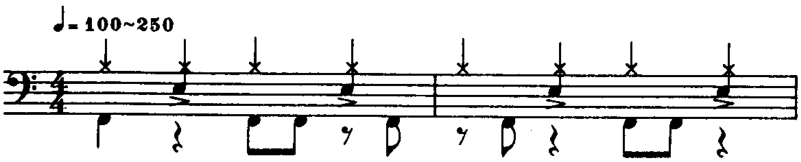
30 8 BEAT: VARIATION (PATTERN 22)

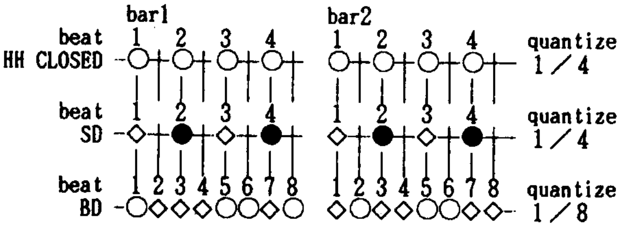




This variation uses 1/4 note cymbals (HH CLOSED), and a 1/16 note BD pattern. Though it appears simple, its 16th note creates an exciting driving feel especially when the Tempo is around ♩=130--180.

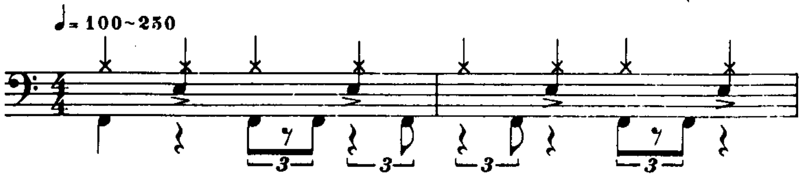
31 8 BEAT: 2-BEAT (PATTERN 23)

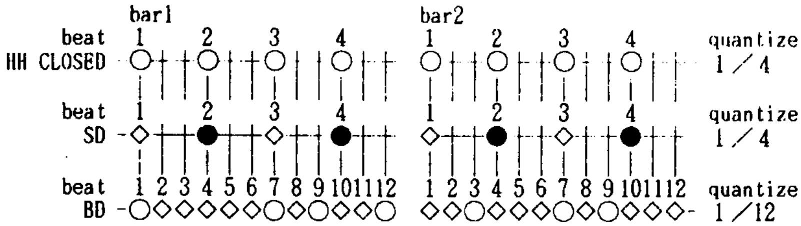




This is a simple 8 beat pattern in two beat style. The SD is accented on every note and the BD can can be accented as well. Turning up the HH CLOSED a little will make all the beats sound clearer.

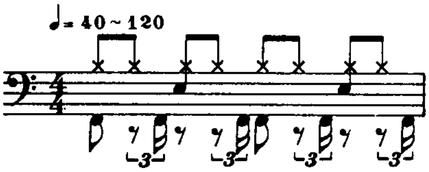
32 8 BEAT: SHUFFLE



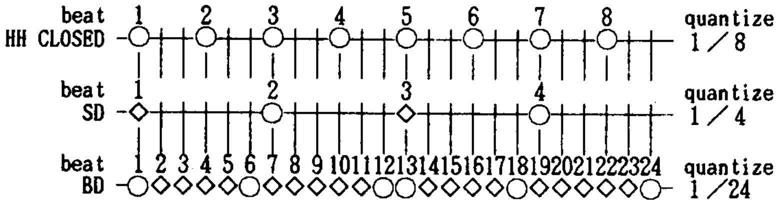


This is a simple 8 beat shuffle pattern. It can also be used for heavy rock. As you can see, the BD triplets are the only difference between this and Pattern 31. All the SD notes are accented and the BD can be accented as well. Again, for a clearer sound, turn up the HH CLOSED INST LEVEL.

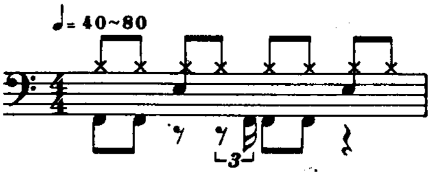
33 8 BEAT: BOUNCE



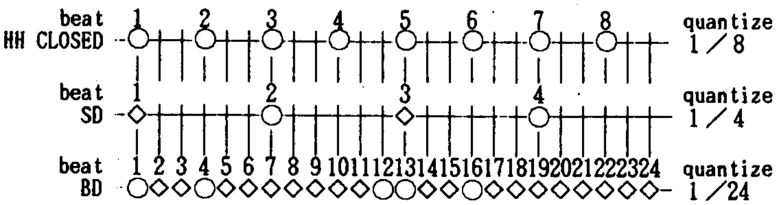
This is a lively bounce rhythm pattern. The BD triplets here are very effective. Note the difference in timing from the shuffle pattern. In this pattern, 16th or 32nd note fill-ins can be used instead of the triplets.



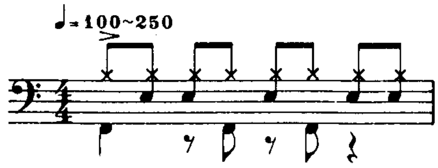
34 8 BEAT: SLOW



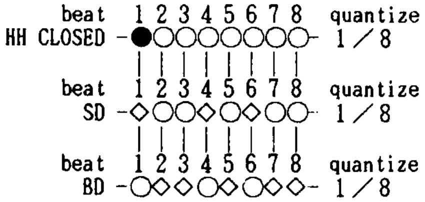
This is a pattern suited to slow tempos (♩=40--80) with a lag-time feel. The single 16th note triplet adds a little extra taste to the Pattern. When the Tempo is ♩=60--80, the 1/24 notes could be replaced with 1/16 notes.



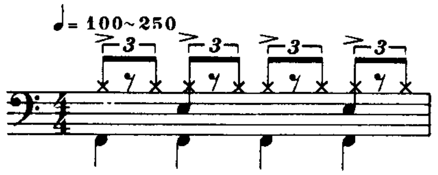
35 8 BEAT: VARIATION (PATTERN 24)



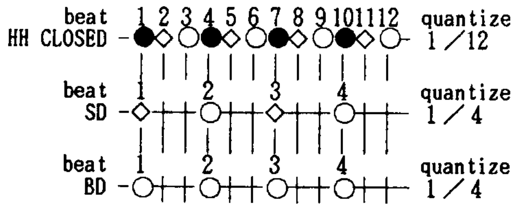
This is a combination 8 beat pattern. This will produce a smooth transition when used between other basic patterns and fill-ins (Patterns 51--55). The tempo should be ♩=120 or above. All SD notes can also be accented.



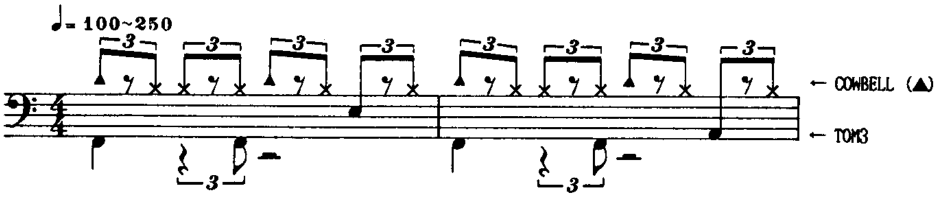
36 SHUFFLE: BASIC PATTERN (PATTERN 25)

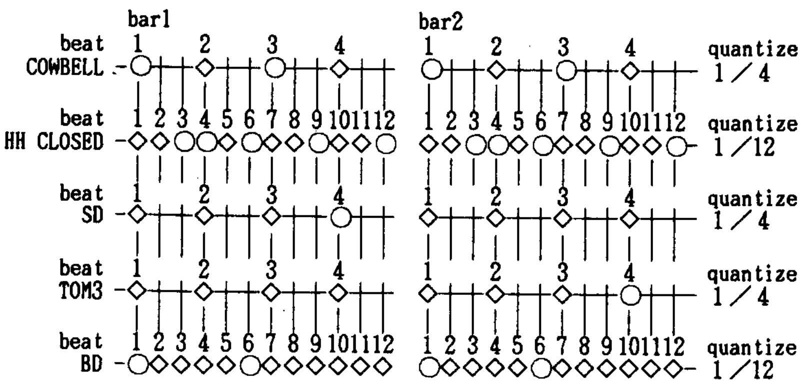


This is a popular blues rhythm pattern. It consists of two-beat triplets without the second (12th note). In modern patterns, it is more often played with a combination of the BD and cymbals.



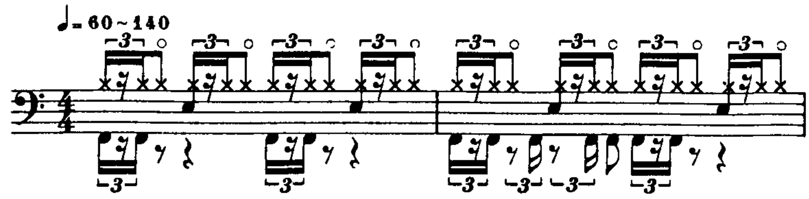
37 SHUFFLE: VARIATION (PATTERN 25)

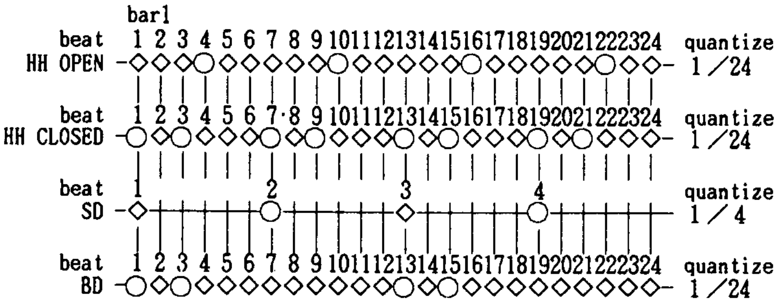


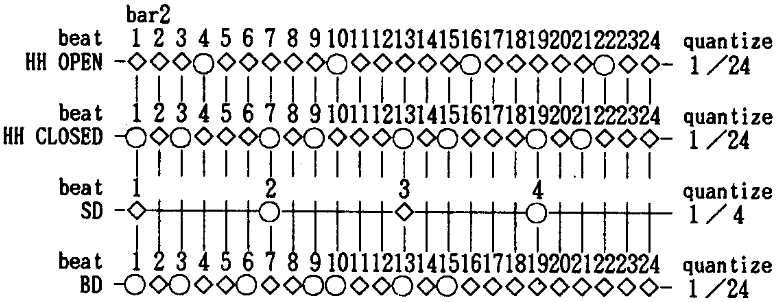


This shuffle Pattern has a reggae feel. The SD appears only once per bar (beat 4 with QUANTIZE set at 1/4). The COWBELL is also incorporated. This makes the basically hard shuffle pattern lighter and more relaxed.

38 SHUFFLE: VARIATION (PATTERN 26)

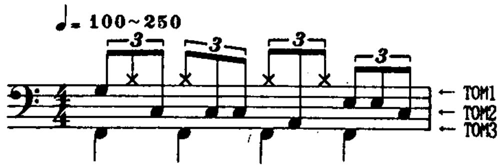




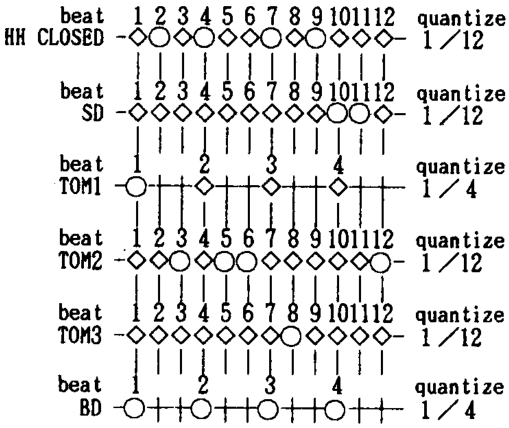


This is a double-tempo shuffle. The combination of 4 beat cymbals and the BD give it a lively, fast-paced sound. It should be played with the BD turned up.

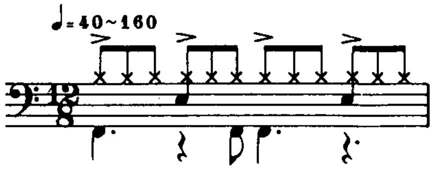
39 SHUFFLE: FILL-IN (PATTERN 27)



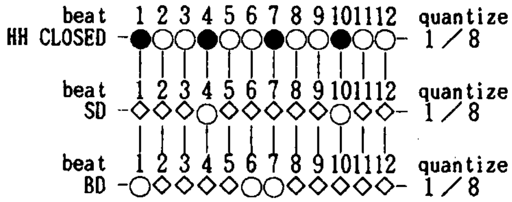
This is a combination shuffle pattern. By looking at the notes, you can see this is a true shuffle Pattern. Yet, by repeating this Pattern it will sound more like an 8 beat variation.



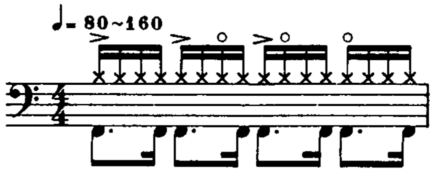
40 SLOW BLUES: BASIC PATTERN (PATTERN 28)



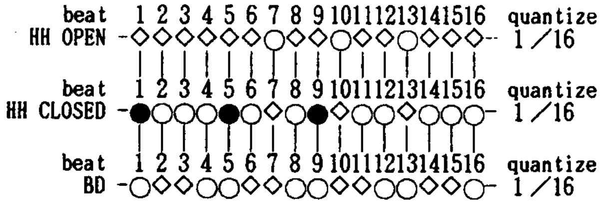
This pattern is ideal for slow blues. While it uses the same triplet pattern as the shuffle, it is most often expressed in 12/8 time. If you use this time signature (entering it with the STEP/WRITE command), 12 notes can be assigned to a bar with QUANTIZE set at 1/8.



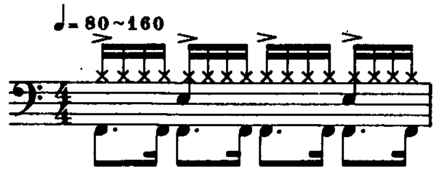
41 SAMBA: BASIC PATTERN



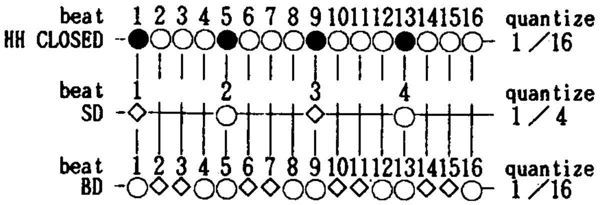
This is an orthodox samba pattern. It has four consecutive patterns in a bar and no SD. The HH OPEN (on beats 7, 10, and 13, with QUANTIZE set at 1/16) adds to the samba sound. The typical samba rhythm is made by adding percussion instruments like SHAKER and COWBELL to this pattern.



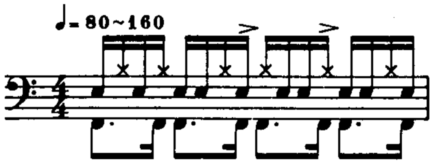
42 SAMBA: BASIC PATTERN



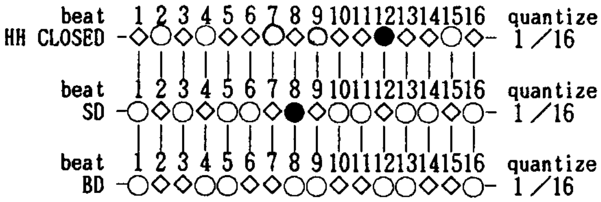
This is a simplified version of the basic samba Pattern suitable for fusion jazz. Here, the SD emphasizes the accented notes for combo-style ensembles. You can add a little more to the pattern by adding the HH OPEN beats of Pattern 41.



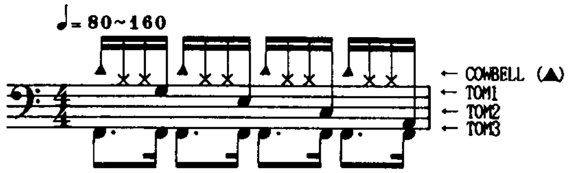
43 SAMBA: VARIATION (PATTERN 29)



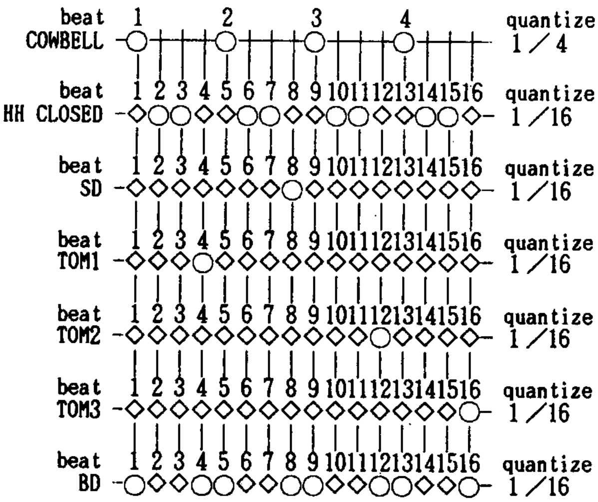
This is a combination pattern with HH CLOSED and SD emphasizing the samba rhythm on top of the bass pattern. This is an ideal passage to link other basic patterns. Repeat it for a unique samba sound.



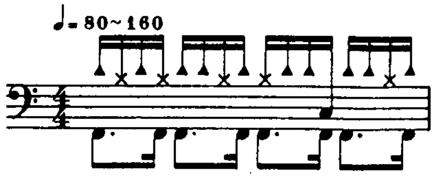
44 SAMBA: VARIATION (PATTERN 30)



This samba combination pattern uses COWBELL to maintain the rhythm. The pitch moves downward via TOM 1, SD, TOM 2, and TOM 3. This Pattern is best when repeated in an introduction or a bridge.



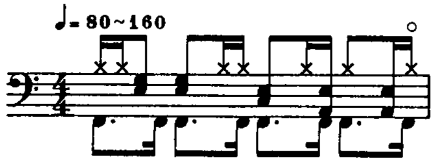
45 SAMBA: VARIATION (PATTERN 31)



This is a combination samba pattern using COWBELL and HH CLOSED. The samba sound is more evident here than in Pattern 44 because of the larger role played by the COWBELL. The TOM 2 on beat 12 tightens the rhythm. This Pattern can also be used in introductions and bridges.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
COWBELL	○	◇	○	◇	○	○	◇	○	◇	○	○	◇	○	○	◇	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	◇	○	◇	○	◇	◇	○	◇	○	◇	◇	◇	◇	◇	○	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	◇	◇	○	○	◇	◇	○	○	◇	◇	○	○	◇	◇	○	1/16

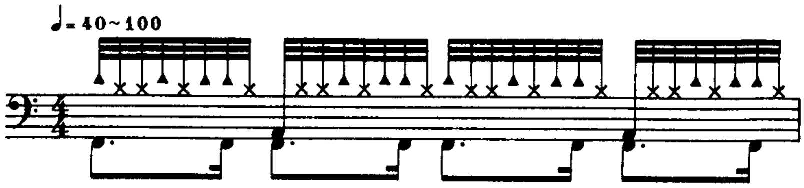
46 SAMBA: FILL-IN (PATTERN 32)

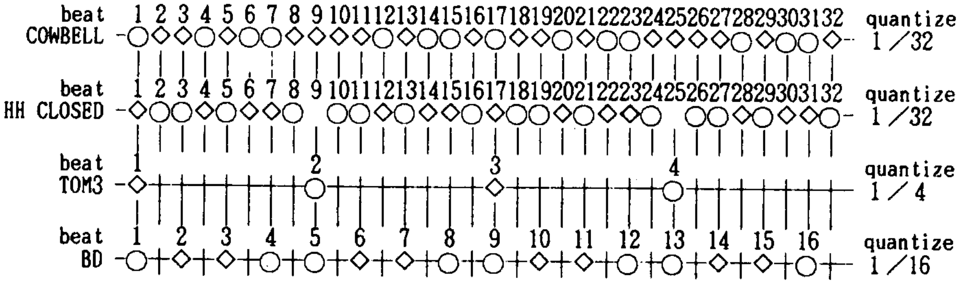


This is a combination samba pattern using HH CLOSED and drums. The "dual drum" sound is the key here. This complicated pattern would be extremely difficult to create without the RX15.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	◇	◇	◇	◇	○	○	◇	◇	○	◇	○	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	◇	◇	○	◇	○	◇	◇	◇	○	◇	◇	○	◇	◇	○	◇	1/16
beat	1		2		3		4		5		6		7		8		quantize
TOM1	◇		○		○		◇		◇		◇		◇		◇		1/8
beat	1				2				3				4				quantize
TOM2	◇				◇				○				◇				1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	◇	◇	○	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	◇	◇	○	○	◇	◇	○	○	◇	◇	○	○	◇	◇	○	1/16

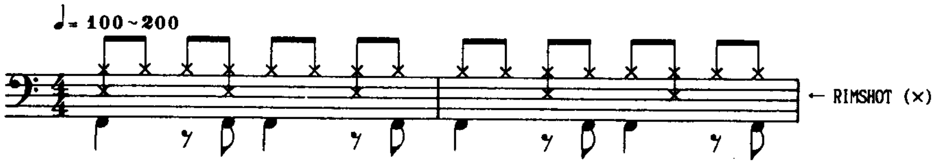
47 32 BEAT: VARIATION

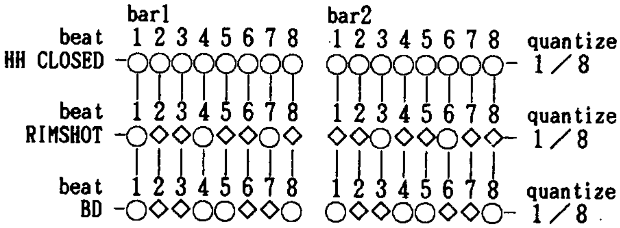




This is a true 32 beat rhythm. The rhythm is maintained by a combination of 32nd note COWBELL and HH CLOSED. The BD uses the samba pattern. COWBELL, HH CLOSED, and the TOM 3 are all entered with QUANTIZE set at 1/32.

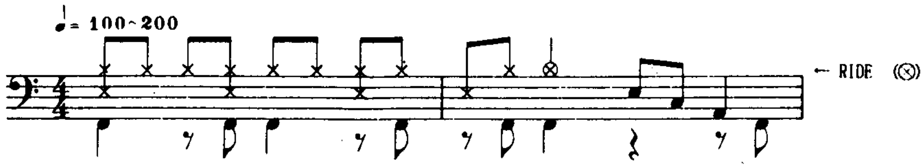
48 BOSSA NOVA: BASIC PATTERN (PATTERN 33)





Each phrase of this bossa nova pattern is composed of two bars. The RIMSHOT (on beats 1, 4, and 7 in bar 1; and on beats 3 and 6 in bar 2), and the BD pattern are important elements creating the bossa nova feel.

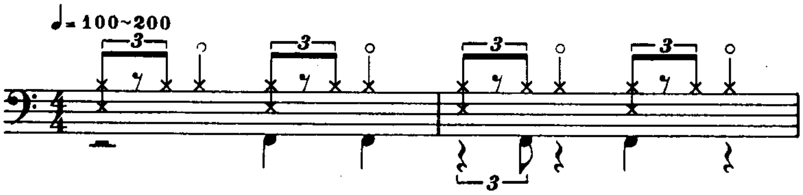
49 BOSSA NOVA: FILL-IN (PATTERN 34)



	bar1	bar2	quantize
beat	1 2 3 4	1 2 3 4	
RIDE	◇ ◇ ◇ ◇	◇ ○ ◇ ◇	1/4
beat	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	
HH CLOSED	○ ○ ○ ○ ○ ○ ○ ○	◇ ○ ◇ ◇ ◇ ◇ ◇ ◇	1/8
beat	1 2 3 4	1 2 3 4	
SD	◇ ◇ ◇ ◇	◇ ◇ ○ ◇	1/4
beat	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	
RIMSHOT	○ ◇ ◇ ○ ◇ ◇ ○ ◇	○ ◇ ◇ ◇ ◇ ◇ ◇ ◇	1/8
beat	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	
TOM2	◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇	◇ ◇ ◇ ◇ ◇ ○ ◇ ◇	1/8
beat	1 2 3 4	1 2 3 4	
TOM3	◇ ◇ ◇ ◇	◇ ◇ ◇ ○	1/4
beat	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	
BD	○ ◇ ◇ ○ ○ ◇ ◇ ○	◇ ○ ○ ◇ ◇ ◇ ◇ ○	1/8

This is a bossa nova pattern with a fill-in in the second bar. Bossa nova patterns generally sound better when no notes shorter than 8ths are used. No accents are added, and the TOM form a subtle lead-in.

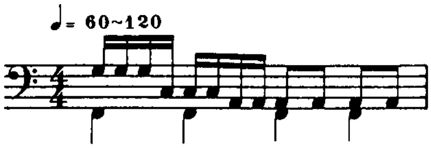
50 REGGAE: VARIATION (PATTERN 35)



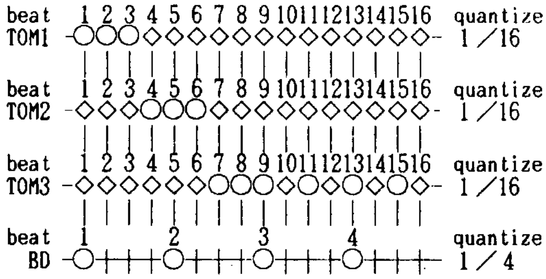
	bar1	bar2	quantize
beat	1 2 3 4	1 2 3 4	
HH OPEN	◇ ○ ◇ ○	◇ ○ ◇ ○	1/4
beat	1 2 3 4 5 6 7 8 9 10 11 12	1 2 3 4 5 6 7 8 9 10 11 12	
HH CLOSED	○ ◇ ○ ◇ ◇ ◇ ○ ◇ ○ ◇ ◇ ◇	○ ◇ ○ ◇ ◇ ◇ ○ ◇ ○ ◇ ◇ ◇	1/12
beat	1 2 3 4	1 2 3 4	
RIMSHOT	○ ◇ ○ ◇	○ ◇ ○ ◇	1/4
beat	1 2 3 4 5 6 7 8 9 10 11 12	1 2 3 4 5 6 7 8 9 10 11 12	
BD	◇ ◇ ◇ ◇ ◇ ◇ ○ ◇ ◇ ○ ◇ ◇	◇ ◇ ○ ◇ ◇ ◇ ○ ◇ ◇ ◇ ◇ ◇	1/12

This is a combination rhythm incorporating reggae and four beat patterns. The HH CLOSED and OPEN form the basic four beat pattern. The RIMSHOT and BD give it a reggae sound. A tempo of around ♩=120 produces the most laid-back sound.

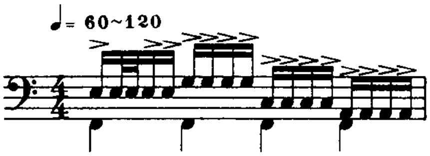
51 FILL-IN



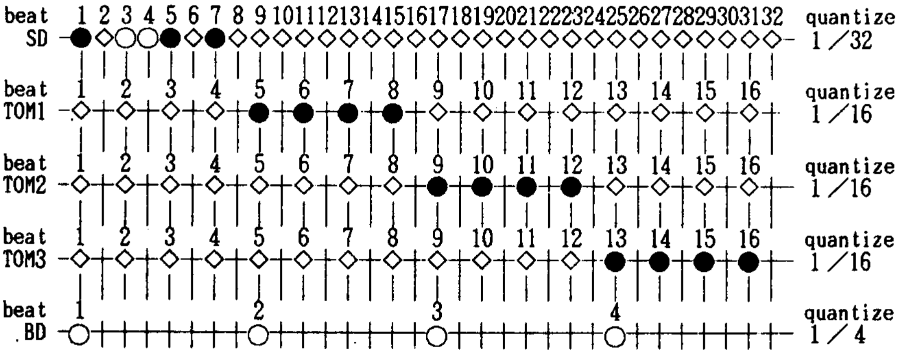
This fill-in pattern uses three TOMS. This simple pattern revolves around the three consecutive pitches of TOM 1, TOM 2 and TOM 3. This pattern can be used in both 8 and 16 beat numbers. Enter the time-keeping BD with QUANTIZE set at 1/4, and TOM 1, 2, and 3 with QUANTIZE at 1/16.



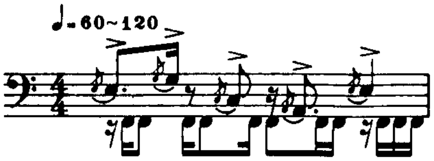
52 FILL-IN



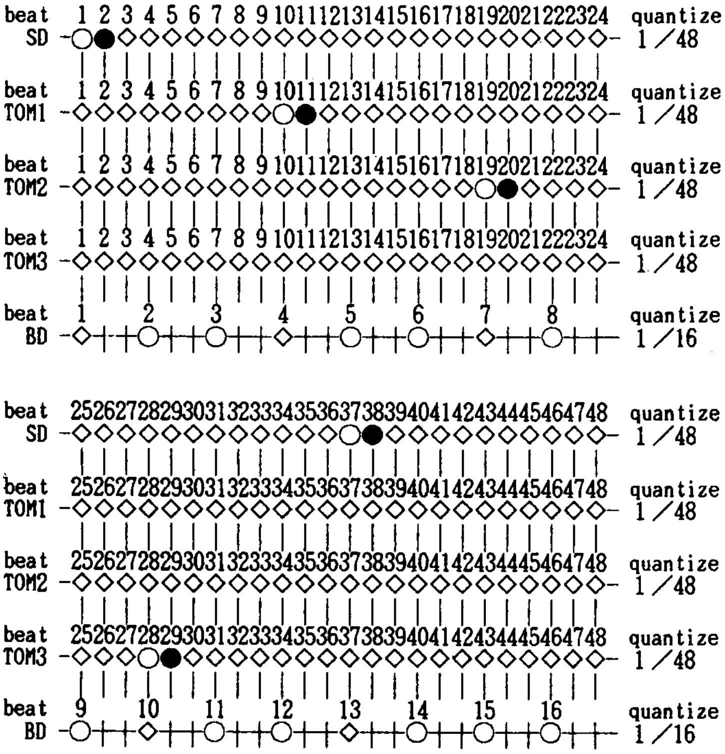
This is a fill-in Pattern in which the pitch moves from SD to TOM1, TOM2, and TOM 3. In spite of the simple 16th note pattern, this rhythm sounds quite complex. 32nd notes are assigned to the SD which adds to the fill-in effect. The key here is in accenting all but the 32nd notes.



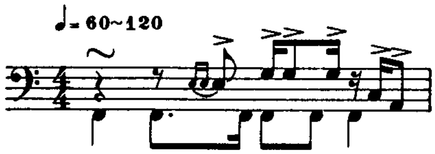
53 FILL-IN



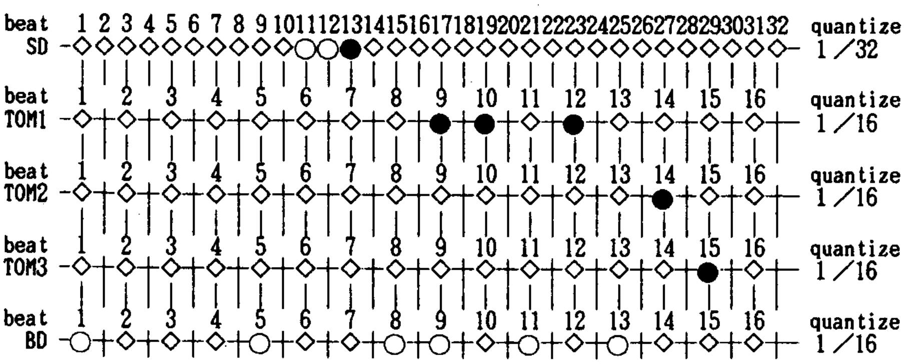
This is a fill-in pattern suited to heavy rock. It is essentially a combination of the TOMS and BD. Note the grace-notes which are normally played by striking the same drum with both sticks. The grace notes are entered right on the beat, while the accented notes are delayed one beat with QUANTIZE set at 1/48.



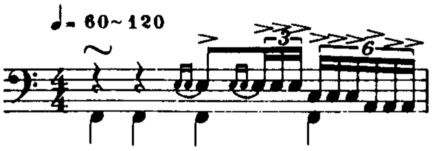
54 FILL-IN



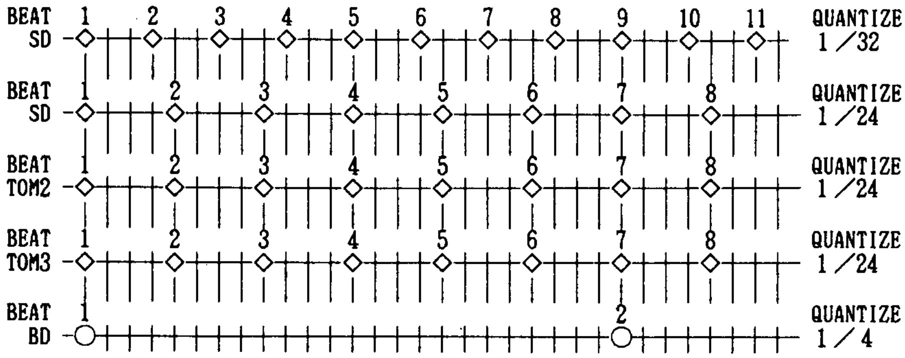
This is a fill-in pattern using double SD grace-notes. The grace-notes are entered two beats before the accented main note (beats 1 and 12) with QUANTIZE set at 1/32.

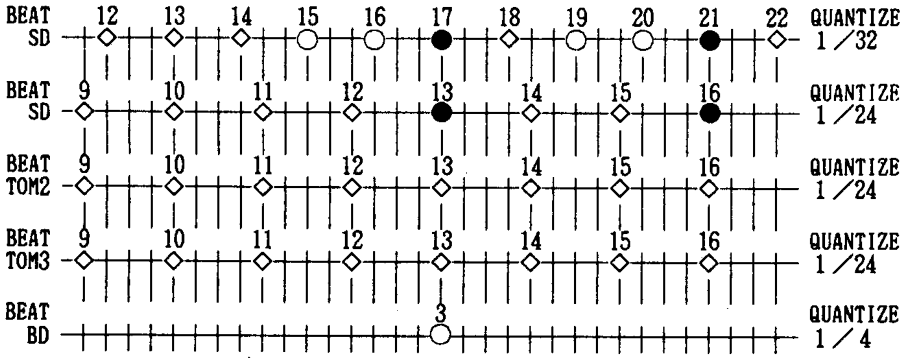


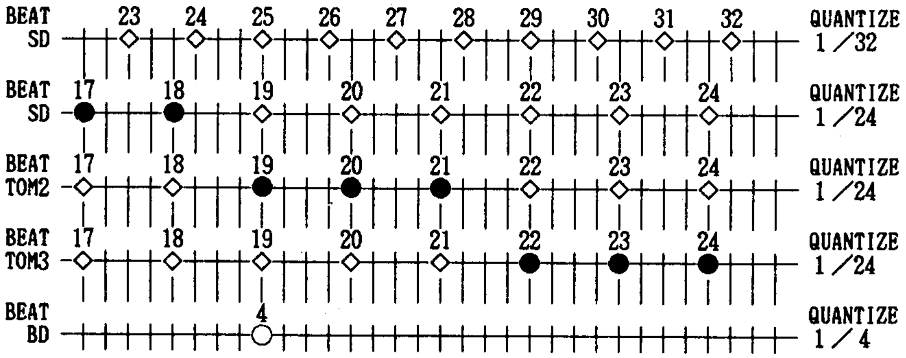
55 FILL-IN (PATTERN 36)



This pattern uses double grace notes on an 8th note and 16th note triplet, in combination with a 16th note sextuplet. The grace-notes are entered two beats before the accented main notes, and are not accented. The large diagram should help you in locating and identifying the 32nd and 24th notes.







PATTERN DIAGRAM

PATTERN NUMBER : BAR COUNT : / BEAT : / TEMPO : ♩ = SWING :

INST	LEVEL	ACCENT	PAN	QUANT.	PATTERN 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48	INST
HH CLOSED						HH CLOSED
HH PEDAL						HH PEDAL
HH OPEN						HH OPEN
RIDE						RIDE
CRASH						CRASH
BD						BD
SD HI TUNE						SD HI TUNE
SD MEDIUM						SD MEDIUM
RIMSHOT						RIMSHOT
TOM 1						TOM 1
TOM 2						TOM 2
TOM 3						TOM 3
SHAKER						SHAKER
COWBELL						COWBELL
CLAPS						CLAPS
INST	LEVEL	ACCENT	PAN	QUANT.	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48	

※In this diagram, the notes, accents, rests, etc. are entered at the intersections of the dotted lines. Make copies of the diagram to work out and file your rhythm patterns.

SONG DIAGRAM

SONG NUMBER :   TEMPO : ♩ =   SWING :

PART	PTN	REPEAT	T.CHANGE	PART	PTN	REPEAT	T.CHANGE	PART	PTN	REPEAT	T.CHANGE	PART	PTN	REPEAT	T.CHANGE
001	---	---	---	033	---	---	---		---	---	---		---	---	---
002	---	---	---	034	---	---	---		---	---	---		---	---	---
003	---	---	---	035	---	---	---		---	---	---		---	---	---
004	---	---	---	036	---	---	---		---	---	---		---	---	---
005	---	---	---	037	---	---	---		---	---	---		---	---	---
006	---	---	---	038	---	---	---		---	---	---		---	---	---
007	---	---	---	039	---	---	---		---	---	---		---	---	---
008	---	---	---	040	---	---	---		---	---	---		---	---	---
009	---	---	---	041	---	---	---		---	---	---		---	---	---
010	---	---	---	042	---	---	---		---	---	---		---	---	---
011	---	---	---	043	---	---	---		---	---	---		---	---	---
012	---	---	---	044	---	---	---		---	---	---		---	---	---
013	---	---	---	045	---	---	---		---	---	---		---	---	---
014	---	---	---	046	---	---	---		---	---	---		---	---	---
015	---	---	---	047	---	---	---		---	---	---		---	---	---
016	---	---	---	048	---	---	---		---	---	---		---	---	---
017	---	---	---	049	---	---	---		---	---	---		---	---	---
018	---	---	---	050	---	---	---		---	---	---		---	---	---
019	---	---	---	051	---	---	---		---	---	---		---	---	---
020	---	---	---	052	---	---	---		---	---	---		---	---	---
021	---	---	---	053	---	---	---		---	---	---		---	---	---
022	---	---	---	054	---	---	---		---	---	---		---	---	---
023	---	---	---	055	---	---	---		---	---	---		---	---	---
024	---	---	---	056	---	---	---		---	---	---		---	---	---
025	---	---	---	057	---	---	---		---	---	---		---	---	---
026	---	---	---	058	---	---	---		---	---	---		---	---	---
027	---	---	---	059	---	---	---		---	---	---		---	---	---
028	---	---	---	060	---	---	---		---	---	---		---	---	---
029	---	---	---	061	---	---	---		---	---	---		---	---	---
030	---	---	---	062	---	---	---		---	---	---		---	---	---
031	---	---	---	063	---	---	---		---	---	---		---	---	---
032	---	---	---	064	---	---	---		---	---	---		---	---	---

※Make copies of this diagram for your own use.

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